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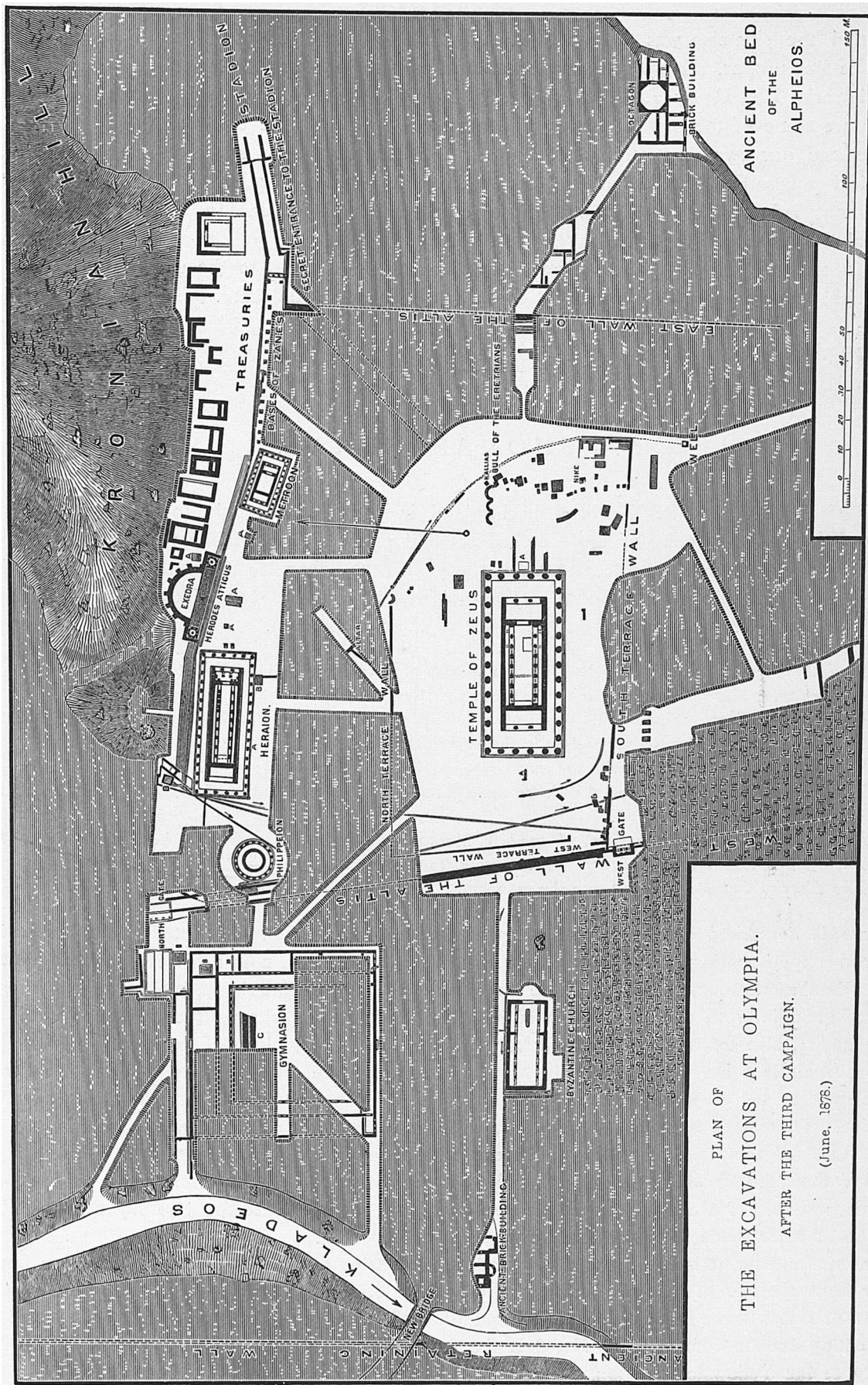
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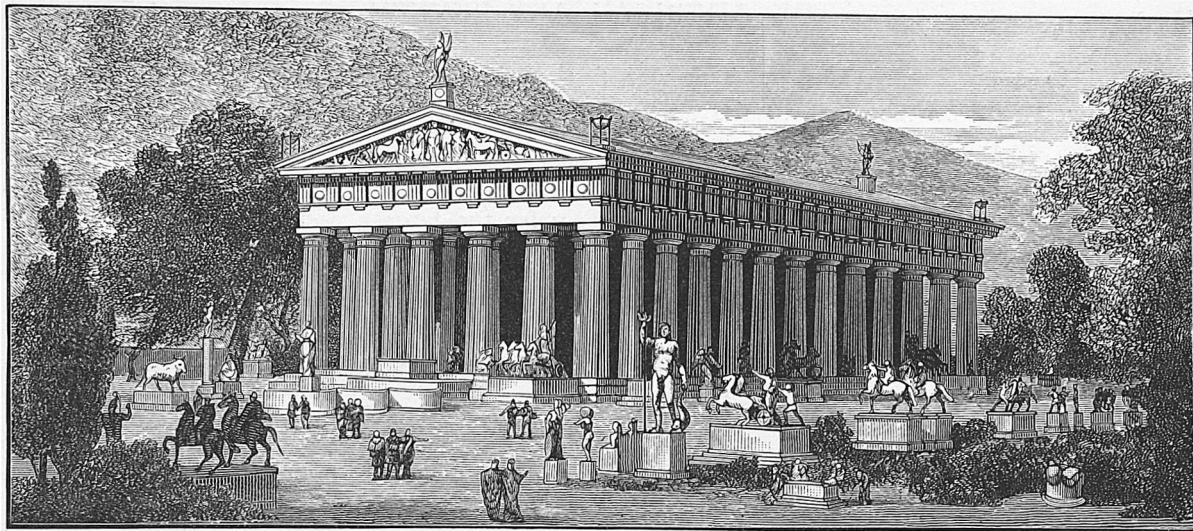
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The white parts show the trenches dug and the territory uncovered. The shaded parts are still covered by the accumulated soil.



TEMPLE OF ZEUS, RESTORED, ACCORDING TO ADLER.

OLYMPIA

AS IT WAS AND AS IT IS.

(Continued from page 122.)

THE TEMPLE OF ZEUS.

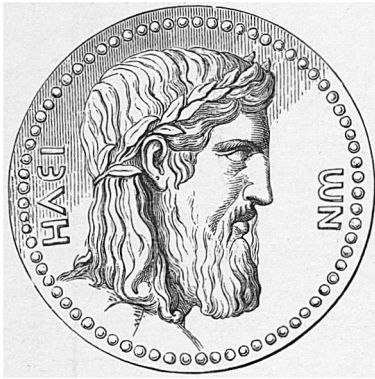


Fig. 1.—COIN OF ELIS.

WHEN the Germans began their excavations at Olympia, the valley to the south and southwest was covered with barley fields, and the ruins of the temple of Zeus, which had been partially laid bare by the French in 1829, were overgrown with oleander and laurel bushes interspersed with plane and fig trees. At the present time its aspect is completely changed, for the spade and pickaxe have laid bare a complete chain of about forty buildings between the two rivers. The most important among them, beginning to the right (see plan), at the foot of the Kronian hill, and proceeding in a straight line towards the river Kladeos, are the Stadion with its secret entrance, the Treasure-Houses, the terrace of the Zanes, the Metroön, the Exedra of Herodes Atticus,

the Heraion, the Philippeion, the Gymnasion, the Hippodrome, etc. Parallel with these edifices, in the centre of the plain, are the temple of Zeus, some brick structures of minor importance, and the substructure of a Byzantine church built on the site of the workshop of Pheidias. All of these, with the exception of the last named and the Gymnasion, lie within the Altis, whose boundaries, save on the south, have been accurately determined. In studying these buildings as parts of a great scheme, we are struck with their relative arrangement, as being skilfully calculated to admit of the speedy concentration of a vast multitude at any given point, such as the altar of Zeus, the Stadion, or the Hippodrome, or its equally rapid dispersion in various directions, towards the Stoa, the Sanctuaries, or the Treasure-Houses. Each lay so near to the others that it could be easily reached from any one, and at the same time all were sufficiently

separated to allow free circulation. This was further facilitated by a great road leading from the northwest gate of the Altis to the altar of Zeus, and to the Agora or great square, which was backed by the Exedra and the Treasure-Houses. In the centre of the sacred enclosure stood the great altar of Zeus,¹ between the three Doric peripteral temples of Zeus, Hera, and Rhea. Of these three temples that of Zeus was by far the largest and the most splendid. It was built by an architect of Elis, named Libon, out of the spoils taken from the Pisans by the Eleans in the year 570 B. C. It is not known how soon after the close of the war it was begun, but it was certainly finished in 431 B. C., six years after the completion of the Parthenon. The material used in its construction was a sand-colored, rough, hard, but porous tufa, full of muscle-shells, whose surface, being concealed under fine stucco, had the appearance of white marble. The sculptured metopes over the pronaos and the opisthodomos, representing the labors of Herakles, were also of marble, as were the cyma, decorated with lions' heads, the tiled roof, and the lining of the walls on the inside of the building. It stood upon a stylobate or platform ascended by three steps, which rested upon a solid base of stone work. In architectural language the temple was peripteral (surrounded by columns) and hexastyle (having six columns in the front). (See Fig. 2.) Counting those at the corners twice, it had thirteen columns on each of its sides. The columns were 34 feet 4 inches in height, and 7 feet 3 inches in diameter.

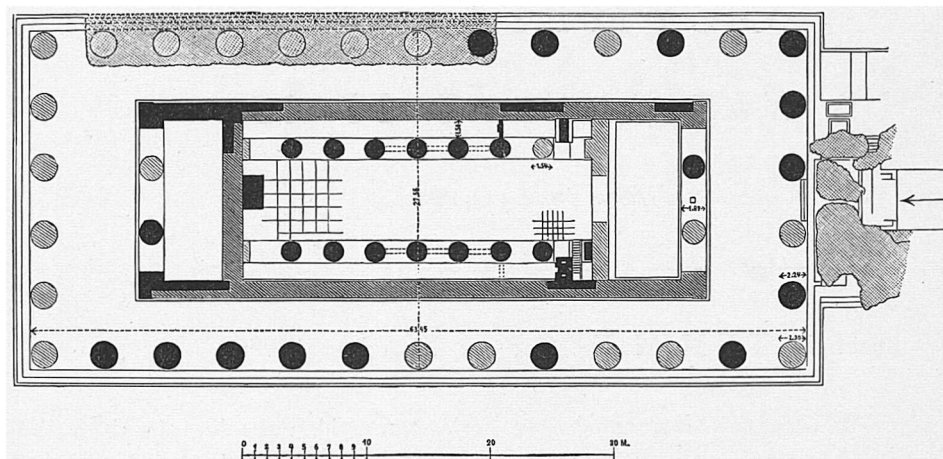


Fig. 2.

The building, which was 210 feet 3 inches in length, 66 feet 5 inches in height, and 90 feet 11 inches in width, was divided into three parts, namely, the pronaos with the corresponding posticum at either end, and the cella between them, which was entered by the way of the great eastern door.

The spaces between the columns of the pronaos were grated, so that it could be entered through three doors, while those at the posticum end were left open. The marble or mosaic pavement of the cella, reached by two steps, was higher than that of the outside colonnade. It (the cella) was divided into a nave and side aisles by two rows of seven columns each, which supported galleries (*ὑπερώα*) made accessible by flights of steps leading from both sides of the door at the eastern end, which was closed by a "grille," or network of metal. A low wall, part of which still remains, divided the middle aisle from the side aisles, and the three intercolumniations nearest the west end were screened off by a grating, to prevent too near an approach to the image of the god which stood at the back of the sanctuary, opposite to the door of entrance. The cella was not, as usual in Greek temples, encircled with a sculptured frieze, and the metopes on the exterior of the entablature were unsculptured. Twenty-one of them were, however, decorated with the bronze shields which Lucius Mummius dedicated to the Olympian Zeus after he destroyed Corinth, 146 B. C. While the downfall of Greece, as typified in that of one of her oldest and greatest cities, was thus glorified by the Roman Consul who had robbed it of many of its choicest art treasures, the memory of one of those intestine discords which had made her vulnerable was kept alive by a bronze-gilt figure of Victory upon the apex of the pediment of the temple, and by a golden shield attached to its pedestal in honor of the victory gained by the Lakedæmonians over the Athenians, B. C. 457.

¹ It was probably circular, covering an area of 125 feet, and, as already described, stood upon a base (prothyris) mounted by steps.

"The building," says Dr. Adler,¹ from whom we have taken the above details of its plan, "bears the impress of the severe spirit of old Doric art, with its massive and grand characteristics, softened by a rare perception of beauty, which separates it as widely from the extreme rudeness of the Sicilian school of architecture as from the charm, delicacy, and elegance of Attic art in the Periklean epoch." This judgment, which ranks the temple at Olympia below the Parthenon, is undoubtedly just. It equalled it neither in point of site, material, nor decoration. It stood in a valley surrounded by a thickly planted grove of trees, and was thus partially concealed, while the Parthenon, raised upon the Akropolis as upon a lofty pedestal, was visible from a great distance. Furthermore, it was built by a native architect, who, even if he equalled Iktinos in genius, — a supposition hardly to be entertained, — had no such opportunities for study as existed at Athens a century after his death; and it was decorated by two sculptors, whose pedimental groups leave no doubt as to their great inferiority to the ever unrivalled Pheidias. To Olympia he gave the one work which surpassed all works of its kind at Athens, namely, the chryselephantine statue of Zeus, which, according to the universal testimony of antiquity, was the greatest marvel of art ever executed by the hand of man.

For a detailed description of this splendid image, which, with the throne upon which the god sat and the base which supported it, was forty feet in height, we must refer the curious reader to the dry but careful account of Pausanias, to whose description Quatremère de Quincy closely adhered in his attempted restoration, which is given in Fig. 3.

The powerful effect which it produced upon all who were privileged to see it is spoken of by ancient writers as due to its complete realization of the idea conveyed by the all-embracing epithet, "Father of gods and men." This suggests a full measure of paternal kindness and a mingled power and benignity but partially expressed in the noble bust at the Vatican known as the Zeus of Otricoli, which is generally accepted as corresponding to the Pheidian type, or in the profile head upon a coin

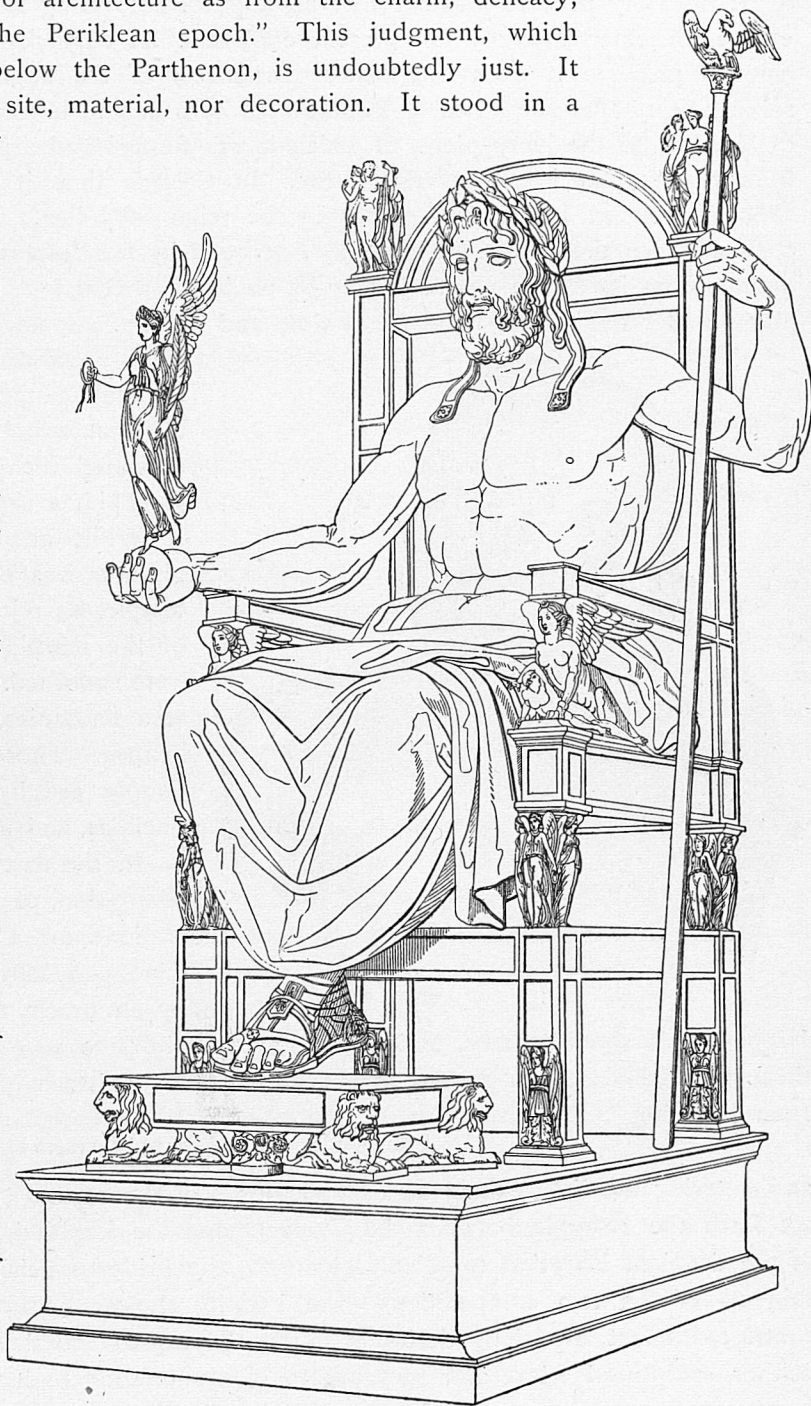


Fig. 3.

¹ *Deutsche Bauzeitung*, No. 79.

struck at Olympia during the reign of Hadrian. (See Fig. 1.) Still less does the so-called Verospi Jupiter at Rome enable us to realize the fulness of divine life which made the original statue unique among works of its kind.

It is hardly necessary to say that no hope of recovering any portion of this masterpiece has ever been entertained by the present explorers. A chryselephantine statue demanded constant care to preserve it from the destructive effects of the atmosphere, and we know that within seventy years after the death of Pheidias, his Zeus had to be repaired by the sculptor Damophon of Messene, as the ivory plates of which it was formed had separated, and had become detached from the wooden kernel of the statue. In Cæsar's time it was struck by a thunderbolt, but although injured it was still extant in the reign of Julian. It is commonly supposed to have perished when the temple was partially destroyed by the Emperor Theodosius II. about 408 A. D.; though from its fragile nature it may be conjectured that long before that event it had fallen to pieces under the double influence of time and neglect. Some insignificant remains of the stone-

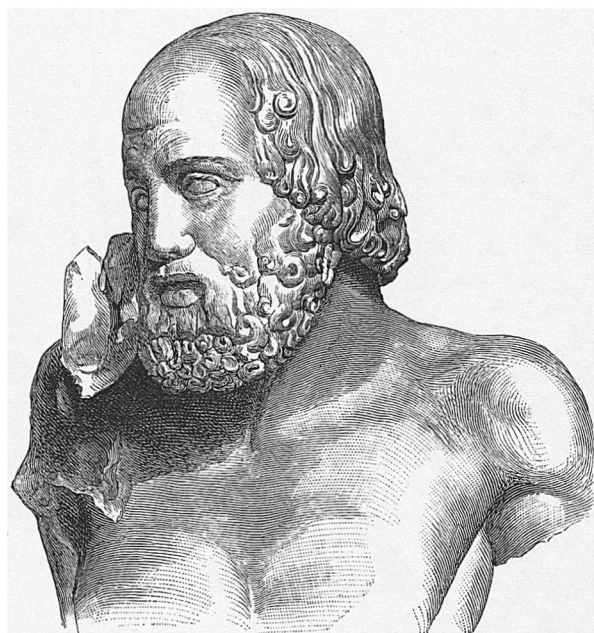


Fig. 4.

work upon which it rested are still visible, but the surrounding pavement shows no mark of the thunderbolt with which Zeus is said to have answered the prayer of Pheidias that he would give him a sign of his approbation.

While we deplore the loss of the great and glorious image which stood within the Olympian temple, we rejoice that time has spared so many of the marble figures with which its pediments were adorned.¹ "Those of the front gable," says Pausanias,² "are by Paionios of Mende in Thrace. Those of the gable at the back of the temple are by Alkamenes, a contemporary of Pheidias, and second to him only as a sculptor."

In the first (the eastern) pediment, (see the restoration, p. 67,) Paionios represented the preparations for a chariot-race between Pelops and Oinomaos, king of Pisa, who, having been warned by an oracle that he would die if his daughter

Hippodameia should marry, obliged her many suitors to race with him on the condition that those who failed to win should forfeit their lives. Thirteen had perished when Pelops obtained from Poseidon

"His golden car, and winged coursers brave,"

and, entering the lists, gained an easy victory. In the second (the western) pediment, Alkamenes set forth the struggle between the Centaurs and the Lapithai, which followed upon the attempt of the drunken Eurytion to seize Deidameia, the bride of Peirithoös, at the wedding feast. The subjects of the two compositions were happily chosen, because they gave opportunity for that contrasted effect especially desirable in the Olympian temple, as, unlike the Parthenon, it had neither sculptured frieze nor metopes to give animation to its long extended line of side walls. In the eastern pediment the figures were in complete repose, in the western in full action. All of the twenty-one belonging to the first have been found, and although ten of the male figures are headless, and all more or less mutilated, they are sufficiently perfect for purposes of identi-

¹ The following casts from the Olympian marbles may be seen in the Boston Museum of Fine Arts:—13. Male Torso (Jupiter or Oinomaos); 14. Female Torso; 15. Male Figure standing (perhaps Pelops); 16. Charioteer kneeling (supposed Myrtilos); 17. Old Man seated; 18. Young Man crouching; 19. River God Alpheios; 20. River God Kladeos; 21. Fragment of a Statue; 22. Metope; 23, 24, 25, 26. Lions' Heads; 27. Torso; 28. Fragment of Metope; 29. Fragment in relief, representing a receptacle for water. The numbers given are those of the present catalogue.

² Lib. V. ch. 10.

fication and re-arrangement. Pausanias tells us that Zeus occupied the centre of the eastern pediment, having Oinomaos, Sterope his wife, and Myrtilos his charioteer, with chariot, horses,¹ and grooms, on his right hand; Pelops, Hippodameia, a bald-headed seer (see Fig. 4), and a chariot with horses, on his left; and, lastly, that the reclining figures of the local river gods, Alpheios and Kladeos, filled either angle of the pediment.² The German archæologists believe that the headless fragment among these figures, which Pausanias designates as Hippodameia, is really Hestia, and their opinion is justified by the archaic style and straight-lined draperies of the figure, which are suitable to a goddess; but in this case we are obliged to believe that the future bride of Pelops did not appear in the composition, an oversight for which it seems hard to account. With this exception the identification of the marbles of the eastern pediment offered no difficulties, but many were encountered in dealing with those of the western gable, about which Pausanias is much less explicit. He says that "Peirithoös stands in the centre, with Eurytion, Deidameia, and her rescuer Kaeneos on his right hand, and Theseus driving back the Centaurs on his left. There are also," he adds, "two Centaurs, one of whom is carrying off a maiden, and the other a beautiful boy."³

In this very summary description he makes no mention of the reclining nymphs which filled the angles of the gable, and appears to incorrectly designate the central figure as Peirithoös. One only of the discovered marbles, a colossal male statue, can have stood under the apex of the gable, and this is manifestly an Apollo.⁴ (See Fig. 5.)

It corresponds in type of face and arrangement of hair with an archaic head of the same god in the British Museum, and in these particulars as well as in general appearance recalls a bronze statue of Apollo in the Louvre. Furthermore, it stood in the place always occupied by a deity in the pediment of a Greek temple; as for instance at Ægina, where Athena appears, in both pediments, between the Greeks and Trojans, as a symbol of divine impartiality, seeming like a sacred image brought out of the sanctuary to preside over the battle, rather than a being of the same race as the all but living warriors at her feet. Like her, though in a less degree, the Apollo of the Olympian pediment is sufficiently archaic in style to distinguish him from the mortals around him. He either held his attribute, the laurel branch, or the Ægis, like the Stroganoff statuette,⁵ or exposed the open palm of his right hand, a gesture frequently given to early statues of the gods, and often repeated in pseudo-archaic figures. Believing then that the figure in question is that of Apollo, where are we to look for Peirithoös but in him whom Pausanias calls Kaeneos? This seems reasonable, for the bridegroom would thus be made to rescue the bride from the brutal grasp of the drunken Centaur. "The Deidameia group" (see Fig. 6), says Mr. Newton, "is a master work of Athenian art, dramatic, not in the sense of the Laocoön, but with the self-depending force corresponding to the *αἰδώς*; that is, the reverent feeling which permeates the old Attic tragedies," etc. This "self-depending force" seems to correspond to that "pondus" which according to Quintilian⁶ was to be found in the works of Alkamenes, and if so his work at Olympia shows at least one quality for which ancient authors give him credit. They, however, nowhere refer to his dramatic force, nor, with the exception of the Olympian pediment, mention any subjects treated by him which, had he possessed it, would have given opportunity for its display. Extreme delicacy of handling, the utmost elaboration of form, and exquisite finish, were the qualities which commanded admiration in his athlete sur-named the *Eukrinomenos*, that is, the Admirable, and in his Venus of the Gardens, *ἐν κήποις*, which, if Pliny is to be trusted, was finished by Pheidias.⁷ The story of his victory over

¹ The chariots, which were of bronze, have perished.

² The position of the Alpheios in the left-hand angle, and of the Kladeos in the right, as seen by a spectator standing in front of the temple, corresponded to their geographical positions, as did the positions of the Ilissos and the Kephissos in the Parthenon pediment.

³ Paus. V. 10. 8.

⁴ Dr. Hirschfeld is of this opinion.

⁵ Dr. Treu, who follows Pausanias in believing this figure to be Peirithoös, supposes that with the left hand he held a Centaur by the hair, and that he had the Ægis in his right hand.

⁶ *Inst. Orat.* XII. 10.

⁷ Plin. *Nat. Hist.* XXXVI. 16.

Alkamenes, in a competition for a statue of Athena intended to be placed at a great height, shows that the latter, being ignorant of the science of optics, was unable to estimate the ratio of finish to distance in calculating effect. Seen in the studio, the broadly treated Athena of

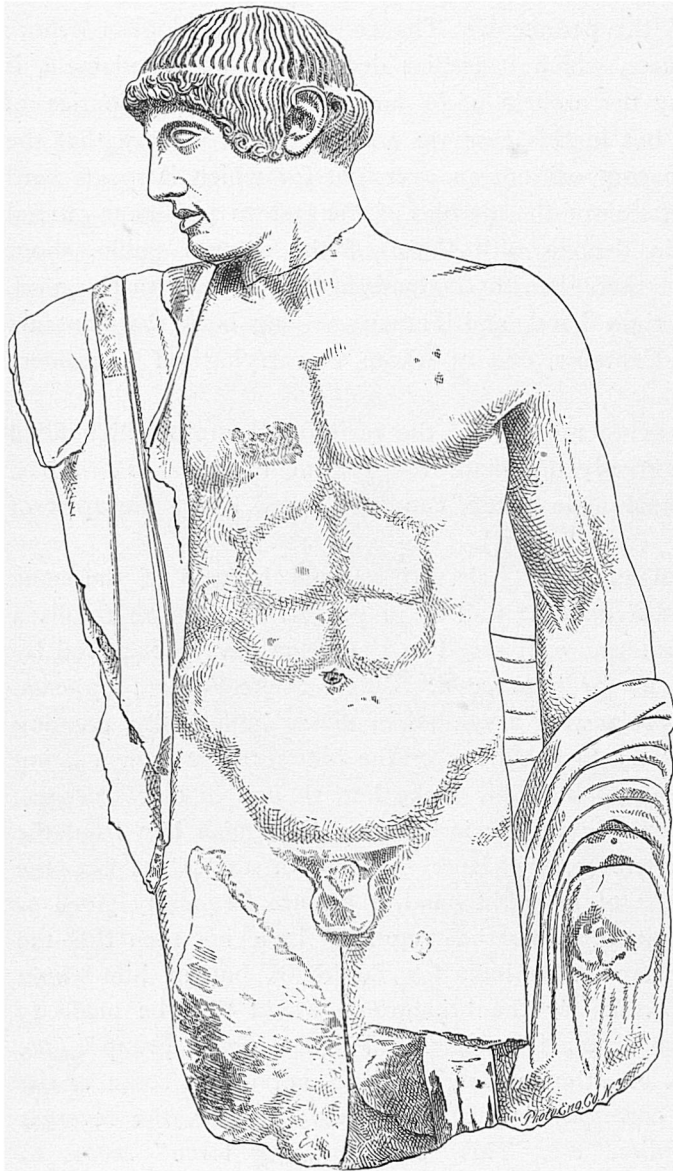


Fig. 5.

Pheidias was almost laughable; but the laugh was turned against Alkamenes when his highly finished figure was set up at a distance from the eye. This experience probably made him aim at breadth of treatment at Olympia, but, if we may judge from the marbles attributed to him, for lack of science he there ran into the other extreme. The best modern critics agree in thinking that the sculptures of both pediments "show a want of knowledge, or a neglect of the laws of drapery, and an absence of that fine perception which so early led the Greek artist to discern the organic life under the surface of the body."¹ To account for such defects in the works of men like Alkamenes and Paionios, it has been suggested that, after making designs which expressed little more than the relative arrangement, attitudes, and general character of the figures, they committed them to the hands of half-trained craftsmen, who were employed to put them into marble. This could be safely done at Athens, where skilful assistants abounded, but not at Elis, where they were represented by men of a very inferior grade, who, unless closely watched, were incapable of doing justice to a sculptor's half-indicated intentions. This explains the disparity between design and execution, and saves us from supposing that artists like Alkamenes and Paionios were ignorant of the laws of drapery, and deficient

in anatomical knowledge. It would be manifestly absurd for any one, when looking at marbles on a level with the eye which were intended to be seen at a height of more than fifty feet above the ground, to look for a minute rendering of detail, and a generally high degree of finish. Forms and draperies must be broadly treated, and the essential qualities of both indicated in a summary manner, to make them clearly visible at a great distance from the spectator. This is so consummately done in the marbles of the Parthenon, that we receive no impression of incompleteness on a near approach to them, and this because Pheidias knew exactly what to use, and what to discard, or, in other words, what was essential and what accessorial. Instead of blocking out the body of the Ilissos and the Kephissos into broad flat spaces, as Paionios did those of the Alpheios and the Kladeos, he gave a flowing character to the bodies of his

¹ See Mr. Newton's letter to the *Times*, April 15th, 1876; also an article in the *Edinburgh Review*, January, 1879, on the discoveries at Olympia; also Sydney Colvin's letters to the *Athenaeum*, in which he speaks of "free and noble design, with unequal execution, and a clumsy feeling in draperies carved with little intelligence in thick leathery folds."

river gods, by rounding their forms and making them melt into each other, by marking the joints firmly, distinguishing between the muscles and the sinews, and, in short, by permeating the whole body with organic life. So in the draperies of the reclining daughter of Kekrops, he conveyed the impression of the material of which they are made, their weight and kind, and also that of the logical deduction of their folds, from the shape and attitude of the limbs beneath them. Each of his figures was a well-rounded, complete, and perfect organism, in which details were kept subordinate, although vitally connected with the *ensemble* of those to which they belonged. It was by eliminating every element of the common in nature, and making use only of her higher beauties, that Pheidias attained ideal truth. Of such a process the marbles of Paionios give no evidence: the

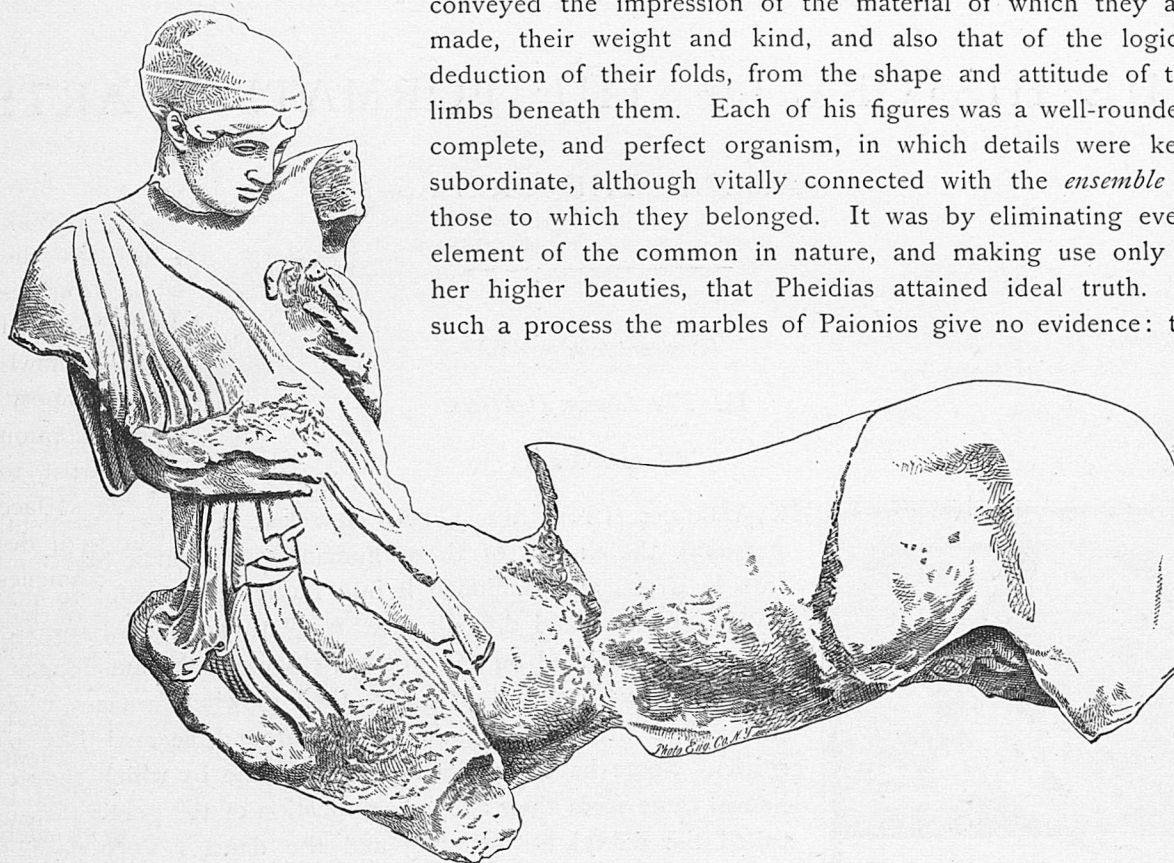


Fig. 6.

draperies fall carelessly and seem accidentally adjusted; the bodies are mapped out into spaces which seem rather to be juxtaposed than to belong to each other; there is, in short, no fusion of parts into a unit, no spiritual depth, no penetrating beneath the surface to seize the inner nature and bring it to light. The treatment is not plastic, but pictorial; that is, it depends upon the outward appearance, and not upon the essence of the forms which it represents.

CHARLES C. PERKINS.

(To be continued.)



THE THRONE OF ZEUS. — FROM A BAS-RELIEF AT MANTUA.